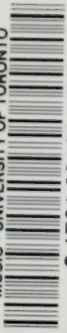


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Bertelin, Albert  
    └ La légende de Loreley. Piano-  
vocal score. French, ]  
    La légende de Loreley


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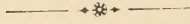
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A MADAME MARTHE CHASSANG

en respectueux et chaleureux Hommage

# LA LÉGENDE DE LORELEY



## NOTE

*Née de la fantaisie du poète Clément Brentano, la fable de Loreley l'enchanteresse correspondait bien au pays du Rhin, résumant tout le charme romantique du paysage. Aussi devint-elle populaire à l'égal des plus anciennes traditions. Un lied d'Henri Heine consacra le thème légendaire, en présentant la féerie réduite à ses éléments naturels : c'est, d'une part, le courant impétueux se brisant sur les écueils, devant le rocher du Ley ; c'est, d'autre part, un effet de soleil couchant sur la cime rocheuse, faisant resplendir une chevelure d'or, tandis qu'en la musicale sonorité de l'écho, éveillé par la rumeur des vagues, on croit entendre une voix attirante... " Pour le nautonnier en son frêle esquif, — c'est le malheur inévitable : — il ne prend plus garde aux récifs, — c'est là-haut, vers la cime, qu'il regarde. — Je crois que les flots profonds — engloutissent le nautonnier et la nef ; — telle est, avec ses chansons, — l'œuvre de la Loreley ". (HENRI HEINE : Die Heimkehr, 2.)*

*Cette légende a fixé la songerie de beaucoup d'artistes, leur inspirant contes ou ballades, opéras ou symphonies. Le sujet de ces diverses œuvres est, généralement, entre Loreley l'ondine (ou la folle) et l'un des nautonniers victimes de ses sortilèges, une aventure amoureuse, développant le récit de Heine et lui faisant suite. Notre poème, au contraire, se rattache à ce récit par une action antérieure : Loreley y raconte elle-même le roman de son âme mélodieuse, et c'est seulement à la fin que, devenue folle, elle fait, au sommet du rocher, retentir son étrange complainte, mêlée de vocalises éperdues. Nous résumons ci-après l'action de ce poème, LA LÉGENDE DE LORELEY*

Le PROLOGUE, exposition des thèmes principaux, décrit le paysage féerique, où rayonnent des cheveux d'or, où résonne une voix plaintive. Enfin se trouve prononcé, comme se dégageant d'un rêve, le nom de Loreley...

I. DU PAYS DES NEIGES. — Voici venir l'enchanteresse, la sotte fille aux yeux d'émeraude. Elle s'interroge, étonnée de la vie entrevue, répétant avec inquiétude quelques paroles humaines éparses en sa pensée : bonheur, amour. Et elle s'en va au hasard, le long du fleuve, jetant au vent sa mystérieuse vocalise.

II. AU SOLEIL DU MATIN. — Or, un jeune pêcheur lui apparaît, dans la lumière matinale. Murmurant un refrain d'amour, il passe, sans faire attention au rive clair de la jeune fille. Elle demeure frissonnante, troublée, déjà meurtrie par l'amour naissant.

III. L'ÉCHO ET LE REFLET. — Comprenant la misère d'être seule, elle s'est plainte à toute la nature. Mais un écho lui révéla la douceur de sa voix, un reflet le charme de son visage. Elle connaît ses armes, elle tentera de vaincre.

IV. FÊTE AU VILLAGE. — On chante et l'on danse, c'est fête au village. Loreley s'approche et voit son bien-aimé dansant avec une autre femme. Elle le suit des yeux, fascinatrice. Bientôt il s'arrête, hésite, vient vers elle. Ils dansent ensemble, le jeune homme est éperdu, l'ondine a triomphé !

V. SUR LES FLOTS DU CIEL. — Nuit de solitude, d'espoir et d'attente... Là-haut vogue une étoile au milieu des nuages, telle une barque au milieu des rochers. Tout à coup, l'étoile disparaît, engloutie. Est-ce un présage ?...

VI. FIN DE RÊVE. — Et c'est enfin l'épisode légendaire. Sur sa barque rapide, suivant le courant, le pêcheur arrive au rendez-vous. Son amoureux est debout sur le rocher, les cheveux d'or éployés au plein soleil; elle chante, lui fait signe. Alors il lève les yeux vers elle, extasié, oubliant la passe dangereuse. Entraîné parmi les récifs, il fait naufrage, disparaît... Loreley a assisté, impuissante, à la ruine de son bonheur. Son cœur se brise, son âme s'égaré. Comme en rêve, voici qu'elle reprend sa chanson d'autrefois, la chanson aux folles vocalises...

M. C.







1614  
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# LA LÉGENDE DE LORELEY



Poème de  
**MAURICE CHASSANG**

Musique de  
**ALBERT BERTELIN**

## PROLOGUE

**Maestoso** ♩ = 66

**PIANO**

*fff*

*f* *largement* 3

*a tempo* C'est — au pa -

*f* *allarg.* *ppp*

*il basso marcato*

Ped. ★ Ped. ★

-ys — des an - ti - ques lé -

-gen - des:

This system contains the first two staves of music. The vocal line (top staff) begins with a whole note G4, followed by a half note rest, and then a quarter note G4. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The key signature has two flats (B-flat and E-flat).

au bord du Rhin se

This system contains the second two staves of music. The vocal line continues with quarter notes: A4, G4, F4, E4, D4. The piano accompaniment continues with the same rhythmic pattern. The key signature remains two flats.

dresse un ro -

This system contains the third two staves of music. The vocal line continues with quarter notes: C4, B3, A3, G3, F3. The piano accompaniment continues with the same rhythmic pattern. The key signature remains two flats.

- cher, de -

This system contains the fourth two staves of music. The vocal line continues with quarter notes: E3, D3, C3, B2, A2. The piano accompaniment continues with the same rhythmic pattern. The key signature remains two flats.

-bout dans l'es -

The first system of music consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It contains the lyrics "-bout dans l'es -". The middle staff is the right-hand piano accompaniment, featuring a rhythmic pattern of eighth notes. The bottom staff is the left-hand piano accompaniment, featuring a bass line with dotted notes.

- pa - ce,

The second system of music consists of three staves. The top staff is a vocal line in G major with a key signature of one flat and a common time signature. It contains the lyrics "- pa - ce,". The middle staff is the right-hand piano accompaniment, continuing the rhythmic pattern of eighth notes. The bottom staff is the left-hand piano accompaniment, continuing the bass line.

com - me

The third system of music consists of three staves. The top staff is a vocal line in G major with a key signature of one flat and a common time signature. It contains the lyrics "com - me". The middle staff is the right-hand piano accompaniment, continuing the rhythmic pattern of eighth notes. The bottom staff is the left-hand piano accompaniment, featuring a bass line with a long note and a slur.

pour guet - ter au

The fourth system of music consists of three staves. The top staff is a vocal line in G major with a key signature of one flat and a common time signature. It contains the lyrics "pour guet - ter au". The middle staff is the right-hand piano accompaniment, continuing the rhythmic pattern of eighth notes. The bottom staff is the left-hand piano accompaniment, continuing the bass line.

loin.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note, followed by a rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A fermata is placed over the final note of the piano accompaniment.

*sempre f*  
Re - gar - dez

The second system continues the vocal and piano parts. The vocal line has the lyrics "Re - gar - dez". The piano accompaniment maintains its rhythmic pattern. A fermata is placed over the final note of the piano accompaniment.

aux feux du cou -

*m.d.*

The third system continues the vocal and piano parts. The vocal line has the lyrics "aux feux du cou -". The piano accompaniment features a triplet of eighth notes in the right hand. A fermata is placed over the final note of the piano accompaniment.

-chant res - plen -

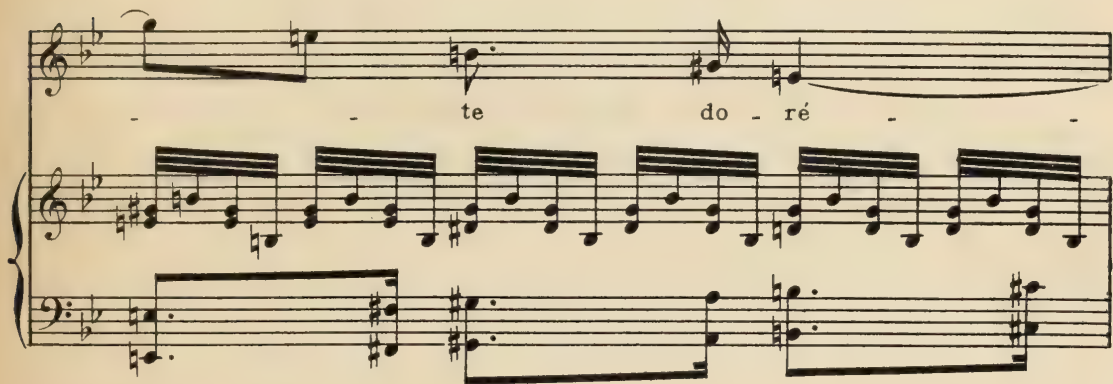
The fourth system continues the vocal and piano parts. The vocal line has the lyrics "-chant res - plen -". The piano accompaniment features a triplet of eighth notes in the right hand. A fermata is placed over the final note of the piano accompaniment.



dir sa tê

*ff*

This system features a vocal line in treble clef with lyrics "dir sa tê" and a piano accompaniment in grand staff. The piano part consists of a dense, rhythmic texture of eighth notes in the right hand and a more sparse bass line in the left hand. A dynamic marking of *ff* is placed above the vocal line.



te do ré

This system continues the vocal line with lyrics "te do ré" and the piano accompaniment. The piano part maintains its rhythmic intensity with eighth-note patterns.



e,

This system shows the vocal line with the lyric "e," and the piano accompaniment. The piano part continues with its characteristic eighth-note texture.



e cou

*p*

*pp*

This system concludes the vocal line with the lyric "e cou" and the piano accompaniment. The piano part features a dynamic marking of *pp* in the left hand and *p* in the right hand.

*espr.*

-tez gé

-mir les flots

à ses pieds

dans les ré

- cifs!...

*pp*

*ppp* *morendo* **sans ralentir**

*p*  
En ce dé - cor s'évoque une

*p* **Ped. *espress.*** ★ **Ped.** ★

âme, ————— u — ne fem — me... Vo —

*crise.*

Ped. ★

-yez briller ses cheveux d'or, ————— é — cou — tez sa voix qui

*f*

*p*

Ped. ★

pleu — re! —————

*a piacere*

*a tempo*

*p*

Ped. ★

Sou — ve — nir ou leur — re, que le re —



*a piacere*

-mous des va-gues et de l'heure \_\_\_\_\_ ef-fa-ce comme un re-

**a tempo**

-flet, i - ma - ge loin-tai - ne, in-cer-

*pp*

Ped.      ★ Ped.      ★ Ped.      ★

*cédez un peu*

-tai - ne, \_\_\_\_\_ Lo - re-

*poco rall. a tempo*

Ped.      ★ Ped.      ★

-ley!...

Enchaînez

Ped.      ★ Ped.      Ped.      Ped.      Ped.      ★

I

DU PAYS DES NEIGES

Quasi recitativo ♩ = 96

The piano introduction consists of two staves. The right hand features a series of ascending eighth notes, while the left hand plays a more rhythmic accompaniment. A long, sweeping slur covers the entire introduction. A 'Ped' (pedal) symbol is placed below the first few notes of the left hand.

Fol - le fille aux yeux d'é-me - rau - de

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics 'Fol - le fille aux yeux d'é-me - rau - de'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

d'où viens-tu, les cheveux au vent, je-tant des

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'd'où viens-tu, les cheveux au vent, je-tant des'. The piano accompaniment continues with chords and a bass line.

fleurs par des-sus ton é - pau - le?

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics 'fleurs par des-sus ton é - pau - le?'. The piano accompaniment features a triplet in the right hand and a bass line with a triplet in the left hand. A 'Ped' symbol is located at the bottom of the system.

## Andante

*misterioso*

Je viens du pays des neiges.

*pp*

et je cours — je ne sais où, au gré de mes désirs

*p* *f*

*f*

fous! cueillant des fleurs, cueil-

*f* *p*

lant des rêves...

*f*

Je viens du pays des neiges pour chauf.

*sempre dim.* *pp*

*p bien mesuré*

fer mon cœur au soleil! Ah!

*f*

Ped. ★ Ped. ★ Ped. sur chaque temps

ah! ah!

*f* *morendo*

*ad lib.*

**Quasi recitativo**

Ped.

Fol - le fille au re - gard sau - va - ge,

je m'en vais — sous le ciel chan - geant, cherchant le

**Andante**

nid où le bonheur se ca - che. — Je

*misterioso*

viens du pays des neiges... — machanson au loin se

*plaintif*

perd: Le monde est-il un désert? — n'est-il d'a-

*pp*

-mour que dans mon rê - ve? —

Je viens du pays des neiges, — pour chauff-

*sempre dim.* *ppp*

*f*

\_fer mon cœur au so - leil! Ah!

*f*

Ped. sur chaque temps

*pp* *ppp*

ah! ah!

ah!

*ppp*

*morendo*

ah!

## II

## AU SOLEIL DU MATIN

All<sup>to</sup> moderato  $\text{♩} = 104$ 

*f*

Ped. ★ Ped. ★

2 2 2 2

Dans la lu-mière ma-ti-nale, un pé-

*f*

legg.

-cheur a-ler-te et joy-eux gui-dait sa bar-que-vers la



*a piacere*

ri - - - ve, mur\_mu\_rant un re\_frain d'a -

*meno f segue*

*a tempo*

- mour. \_\_\_\_\_

*p*

*f*

II

vint à passer près de moi, \_\_\_\_\_ alors, pour sé -

*pp*

*poco cresc.*

*cresc. molto* *a piacere*

- dui-re son â - me j'ai fait son - ner mon ri - re

*cresc. molto segue*

*ff*

*a tempo* *f*

clair! Ah!

*sempre ff*

*p* *p a piacere*

Mais il s'en alla sans m'en -

*p* *p*

*a tempo* *pp*

- ten - dre, vers son bon - heur, vers l'a - mour

*p* *espr*

*a tempo*

Mon ri - res'achève en un long san -

*f* *p*

-glot; \_\_\_\_\_ jetremble, j'appelle, \_\_\_\_\_ et me sens bien

**a tempo (poco più lento)** *pp*

seu - le \_\_\_\_\_ Quel charme in con-

*ppp*  
Ped. ★ Ped. ★ Ped.

*poco cresc.*

-nu, quel trou - - - ble sou - dain, vient é - ga - rer mon cœur fan-

*p* *p ma con passione*

- tas - que? \_\_\_\_\_ I - vresse \_\_\_\_\_ in - ef - fa - ble, \_\_\_\_\_

*augmentez toujours le mouvement et cresc.*

angois - se cru - el - - le, — é - tran - ge tour.

*largement a piacere* **molto rall.**

- ment, su - prê - me dé - sir, — ô mes rê - ves, se -

*a piacere 1<sup>o</sup> tempo*

- rait - ce l'a - mour? —

*segue* **f** **p**

## III

## L'ÉCHO ET LE REFLET

Lento  $\text{♩} = 58$ 

J'ai vou - lu re - jeter l'a -

- mour comme un vain men - son - ge, cro - yant que mon â - me fa - rou - che

ne pouvait char - mer

*p*

A l'écho j'ai con - té ma pei - ne: l'écho - ré-pé-ta ma con-

*sempre p*

- plain - te, et j'ai connu que ma voix é - tait

dou - ce.

*p*

J'ai vou - lu re - je - ter l'es - poir - comme un vain mi-

- ra - ge, di - sant: c'est une autre qu'on aime et je dois souffrir!

*sempre cresc.*

- frir!

*ff* *pp*

*p* Au flot j'ai mon - tré ma tristes - se:

*espp* *poco cresc.*

le flot re - flé - ta mon vi - sa - - - ge

et j'ai con\_nu — que j'é\_tais la plus

*sempre cresc.*

bel - - - le!

*f*

J'ai vou - lu re - je - ter l'a - mour, —

*pp* *pp*

re - je - ter l'a - mour!

*ppp* *murmurando* *pespr*

Enchaînez



## IV

## FÊTE AU VILLAGE

Mouv<sup>t</sup> de Valse  $\text{♩} = 66$ 

First system of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Mouv<sup>t</sup> de Valse' with a quarter note equal to 66 beats per minute. The dynamic marking is *ppp*. The right hand begins with a melodic line in the fourth measure, while the left hand provides a bass line of chords and eighth notes.

Second system of the musical score. The right hand continues with a melodic line of eighth notes, and the left hand continues with a bass line of chords and eighth notes. The dynamic marking *poco a* is present in the right hand.

Third system of the musical score. The right hand continues with a melodic line of eighth notes, and the left hand continues with a bass line of chords and eighth notes. The dynamic marking *poco cresc.* is present in the left hand.

Fourth system of the musical score. The right hand continues with a melodic line of eighth notes, and the left hand continues with a bass line of chords and eighth notes. The dynamic marking *f* is present in the left hand.

*f*

Ped. Ped. Ped. Ped. Ped.

*p*

On chante

Ped. Ped. Ped. *sempre simili*

— et l'on dan - se, les a - mou - reux se par - lent

bas; — je guet - te par - mi la dan -

se l'in - grat qui ne mai - me pas.

Il danse avec une au - tre, lui que mon

*molto espr*

âme a choi - si, il danse avec une

au - tre: mon re - gard le pour - suit!

Il faut qu'il me voie,

*p*

— je saï - rai le char - mer, il faut qu'il me voie,

*sempre cresc.*

— et qu'il soit trou - blé.

*f*

*mordant*

Je suis la plus bel - -

*mf expr.*

le: il pâ - lit, je crois...

*pü.f*

je suis la plus bel - - - le: il

vient vers moi! ——— Nous dan - sons en -

*dolce con anima*

*pp*

- sem - ble, — ten - dre - ment en - la - cés; —

*pp*

nous dan - sons en - sem - ble:

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'nous', followed by a quarter note 'dan', a quarter note 'sons', a half note 'en', a quarter note 'sem', and a quarter note 'ble:'. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

je le sens frissonner!

The second system continues the vocal and piano parts. The vocal line has a half note 'je', a quarter note 'le', a quarter note 'sens', and a half note 'frissonner!'. The piano accompaniment continues with similar rhythmic patterns, showing some chromatic movement in the right hand.

*sempre animando p*  
Nous dan - sons, je l'en-

The third system is marked *sempre animando p*. The vocal line has a half note 'Nous', a quarter note 'dan', a quarter note 'sons,', a half note 'je', and a quarter note 'l'en-'. The piano accompaniment features a more active eighth-note pattern in the right hand, with a consistent harmonic support in the left hand.

- trai - - - - ne: son cœur bat

The fourth system concludes the page. The vocal line has a half note '- trai', a quarter note '- - - -', a quarter note 'ne:', a half note 'son', a quarter note 'cœur', and a quarter note 'bat'. The piano accompaniment maintains the eighth-note texture in the right hand and block chords in the left hand.

*cresc.*

près de moi; je l'en-traî - -

*sempre cresc.*

- ne, je l'en-traî - - ne,

je l'en-traî - - - ne,

*fff*

*con tutta forza*      *a piacere*      *a tempo*      Ped.

il est à moi!

*segue*      *ff*

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G4, followed by a dotted half note G4, and then a quarter note G4. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The right hand plays a series of eighth notes, while the left hand plays a steady bass line of quarter notes.

The second system continues the vocal and piano parts. The vocal line features a melodic line with slurs and accents, including a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar rhythmic patterns in both hands.

The third system includes dynamic markings. The vocal line has a melodic line with slurs and accents. The piano accompaniment features a dynamic marking of *sempre dim.* (always decrescendo) in the first measure and *pp* (pianissimo) in the third measure. The bass line consists of quarter notes and rests.

The fourth system continues the piano accompaniment. The vocal line is mostly silent, with some notes in the first measure. The piano accompaniment features a dynamic marking of *sempre dim.* in the first measure. The bass line consists of quarter notes and rests.

The fifth system features a dynamic marking of *ppp* (pianississimo) in the first measure. The vocal line is silent throughout. The piano accompaniment consists of a bass line of quarter notes and rests in the bass clef.



## V

## SUR LES FLOTS DU CIEL

**Molto lento**  $\text{♩} = 42$

*p*

Nuit de par-fums, ——— nuit de ten-

*PPP*

Ped. ★ Ped. ★

- dres - - - se, *a piacere* ô berceu - - se de mon bon.

*segue*

Ped. ★ Ped. ★

**a tempo**  
*poco cresc.*

- heur, ——— nuit tiè - de, ——— nuit voluptu - *a piacere*

*f* ——— *p* *segue*

Ped. ★ Ped. ★ Ped. ★

The musical score is written for voice and piano. It consists of three systems. The first system is marked 'Molto lento' with a tempo of quarter note = 42. The vocal line begins with a piano (*p*) dynamic and the lyrics 'Nuit de par-fums, ——— nuit de ten-'. The piano accompaniment features a triplet of chords in the right hand and a melodic line in the left hand, marked 'PPP'. Pedal points are indicated with 'Ped.' and stars. The second system continues the vocal line with 'dres - - - se, ô berceu - - se de mon bon.' and includes the instruction 'a piacere' above a triplet. The piano accompaniment has a 'segue' section. The third system is marked 'a tempo' with a 'poco cresc.' instruction. The vocal line continues with '- heur, ——— nuit tiè - de, ——— nuit voluptu -' and 'a piacere' above. The piano accompaniment features a dynamic shift from *f* to *p* and includes a 'segue' section. Pedal points are marked throughout.

a tempo

*pp* *a piacere poco cresc.*

- eu - se, où mon espoir extasi - é grandit comme une fleur di -

*pp* *segue*

*cresc.* *a piacere*

- vi - ne, nuit — de fiè - vre, nuit — de lan -

*cresc.* *sempre cresc.* *segue*

*Ped.* \*

*pp* *ff*

- gueur, c'est trop de joie et trop de

*pp* *ff*

*Ped.* \*

*dim. molto* *p*

char - - - me, — je sens que ma raison se

*dim. molto* *p* *pp*

*Ped.*

*pp*

perd !

*ppp*

Ped.

Sur les flots du ciel vogue

*pp sempre*

Ped. 3 3 ★ Ped. 3 3 Ped.

— u - ne belle é - toi - le ; les nu -

*p*

Ped. Ped.

animez un peu

- a - ges, som - bres ro - chers, de tous co -

- tés — la me - na - cent.

*f*

*cresc. molto*

*a piacere*

Hé - las ! Hé - las !

*a piacere*

— Tout devient noir ! Est-ce un présa - ge ?

*p*

*ff*

*a tempo*

L'étoile a disparu !

*a piacere* 1<sup>o</sup> tempo

Nuit — de parfums, —

*pp*

Ped. ★ Ped. ★

nuit — de tendres — — — — — se, —

Ped. ★ Ped. ★

Nuit troublan — — te, nuit de lan-gueur ! — — — — — Mon

Ped. Ped. ★

â — — — me frissonne et dé-fail — le, dans l'atten-tede mon bon-

*mf* *mf*

hour; \_\_\_\_\_ Espoir... \_\_\_\_\_

Ped. ★

\_\_\_\_\_ désir. \_\_\_\_\_ ex - -

*pp*

Ped. ★

- ta - - - se ! \_\_\_\_\_

*pp*

Ped. ★

Ped. ★

## VI

## FIN DE RÊVE

Andante  $\text{♩} = 58$ 

pp

The first system of the piano score for 'FIN DE RÊVE' is in 3/4 time with a key signature of two sharps (D major). It begins with a piano (*pp*) dynamic. The right hand features a melodic line with a long slur over the first four measures, while the left hand provides a steady accompaniment of eighth notes.

*poco cresc.*

The second system continues the piece, marked *poco cresc.* The melodic line in the right hand becomes more active, with a series of eighth notes in the final measure. The left hand continues its accompaniment.

Mouv<sup>t</sup> de valse

*p grazioso*

*C'é-*

The third system is marked 'Mouv<sup>t</sup> de valse' and begins with a piano (*p*) and *grazioso* character. The right hand has a more rhythmic, dance-like melody. The left hand accompaniment features a mix of eighth and sixteenth notes. The system ends with the vocal cue *C'é-*.

*a piacere*

*-tait pendant la dan - - se, ——— son*

The fourth system is marked *a piacere* and contains the vocal line. The lyrics are: *-tait pendant la dan - - se, ——— son*. The piano accompaniment is sparse, with a few chords in the right hand and a simple bass line in the left hand.

cœur bat - tait près du mien...

Il me dit : "Attends moi de-main, \_\_\_\_\_

Ped.

nous fui-rons en -

*ff*

★

- sem - ble "



♩ = 100

*p*  
 Au som-met du ro-cher qui do-

-mi - ne le Rhin, ——— tout le jour j'ai chan-

-té ma joi - - - - e;

Piano accompaniment for the first system of music, consisting of a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. It features a melodic line in the right hand and a supporting bass line in the left hand.

Vocal line and piano accompaniment for the second system of music. The vocal line is in the treble clef with lyrics: "mes cheveux flottaient au vent, comme". The piano accompaniment is in the grand staff. A dynamic marking of *p* (piano) is placed above the vocal line.

Vocal line and piano accompaniment for the third system of music. The vocal line is in the treble clef with lyrics: "un é-ten-dard de gloi - re,". The piano accompaniment is in the grand staff. Dynamic markings include *a piacere* above the vocal line and *f* (forte) in both the vocal and piano parts.

Vocal line and piano accompaniment for the fourth system of music. The vocal line is in the treble clef with lyrics: "et ma voix mon-". The piano accompaniment is in the grand staff. A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line. The word "segue" is written in the piano part.

*cresc. molto*

- tait, montait,

pro - cla - mant dans l'es - pa -

*f*

*cresc. sempre ff* a piacere a tempo

- ce le tri - om - phe de mon a - mour!

*segue ff*

*sempref*

*dim. molto*

*pp* *poco cresc.*

Mais bien-tôt voi-ci l'heu - - re,

*pp*

nous serons ré - u - nis, pour fuir en-

*f*

- sem - - - - - ble !

*pp*

Bientôt !

*dim. sempre*

*p*

3

$\bullet = 126$

*p*

Ah !

*ppp leggiero*

là-bas, - - - - - quittant la

*a piacere**a tempo*

ri - ve, — u - ne bar - que s'est élan - cé - e !

*pp*

Oui, — blan - - -

— che — dans la lu - miè - re, — j'aperçois la

*sempre pp*

voi - le; — elle ac court, elle ap -

*poco a poco cresc. ed animato*

pro - - - che, je

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a common time signature. It begins with a whole note 'pro', followed by a series of eighth notes leading to 'che,' and then a whole note 'je'. The piano accompaniment is in two staves (treble and bass clefs) with a common time signature. It features a complex texture with many sixteenth and thirty-second notes, creating a shimmering effect. The key signature has one flat (B-flat).

*sempre cresc.*

vois le bien - ai - mé !

The second system continues the vocal and piano parts. The vocal line has a triplet of eighth notes above the word 'vois', followed by 'le bien - ai - mé !'. The piano accompaniment continues with its intricate texture. The key signature changes to two flats (B-flat and E-flat).

Il me re - garde !

The third system shows the vocal line with a triplet of eighth notes above 'Il me re - garde !'. The piano accompaniment continues. The key signature changes to three flats (B-flat, E-flat, and A-flat).

The fourth system shows the vocal line with a whole note followed by a half note. The piano accompaniment continues with its complex texture. The key signature changes to four flats (B-flat, E-flat, A-flat, and D-flat).

♩ = 56

Ah!

*p*

*pp*

Là, dans les ro -

-chers, le courant l'em -

- por - te .. Au

*f*

8



large ! au

*f sempre*

lar - - - ge ! *a piacere doloroso*  
Il ne m'en - tend

*segue*

a tempo ♩ = 160  
pas ! Le cou.

*ppp*

- rant - - - l'en - traîne - - - il

musical score system 1

passé, \_\_\_\_\_ il ap-proche... \_\_\_\_\_ Est-il sau-

*cresc. poco* *sempre cresc.*

musical score system 2

-vé? \_\_\_\_\_ oui, \_\_\_\_\_ je le

*cresc. molto*

musical score system 3

vois, \_\_\_\_\_ là!

*ff*

musical score system 4

*con tutta forza* *a piacere*

Ah! \_\_\_\_\_

*fff*

a tempo

En-tends-moi !

*ff* sempre

*il basso marcato*

Ah !

*a piacere* a tempo

Sau -

*segue*

*ff*

Ped.

- ve - toi,

*fff*

je t'aime !

8

8<sup>a</sup> alta

*fff*

Ah !

*sempre con tutta forza*

*a piacere quasi parlato*

$\text{♩} = 52$

Où donc est-il ? je ne le vois plus !

segue

*pp*

*p espr.*

*comme un sanglot*

*ppp*

Ah!

*ppp*

*pp*

*p d'un rire de folle*

Ah!

Ah!

*plainte étouffée*

Ah!

*ppp*

*comme en rêve*

*pp*

Je viens du pa-

*pp*

-ys des nei - ges.

*m.g.*

*ppp*

*pp*

N'est - il d'a -

-mour que dans mon rê -

*ppp a piacere*

- ve ? dans mon

a tempo

ré - - - - - ve ?

*le chant bien en dehors*

*m.g.*

*sempre ppp*

The first system of the score features a vocal line on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal line contains the lyrics "ré - - - - - ve ?" with a long dash indicating a sustained note. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part is marked "m.g." (mezzo-giochi) and "sempre ppp" (sempre pianissimo). The piano accompaniment includes a melodic line in the right hand and a harmonic line in the left hand, with various articulations and dynamics.

The second system continues the piano accompaniment from the first system. It features the same two-staff piano part with melodic and harmonic lines, maintaining the "sempre ppp" dynamic.

The third system continues the piano accompaniment, showing further development of the melodic and harmonic themes in both hands.

The fourth system continues the piano accompaniment, with the melodic line in the right hand becoming more prominent.

The fifth system concludes the piano accompaniment on this page. It features a final melodic phrase in the right hand and a sustained harmonic base in the left hand. The system ends with a double bar line.

Ped. ★ Ped.









M Bertelin, Albert  
1614 [La légende de Loreley.  
B53L4 Piano-vocal score. French,  
La légende de Loreley

Music

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